

CHAPTER FIVE

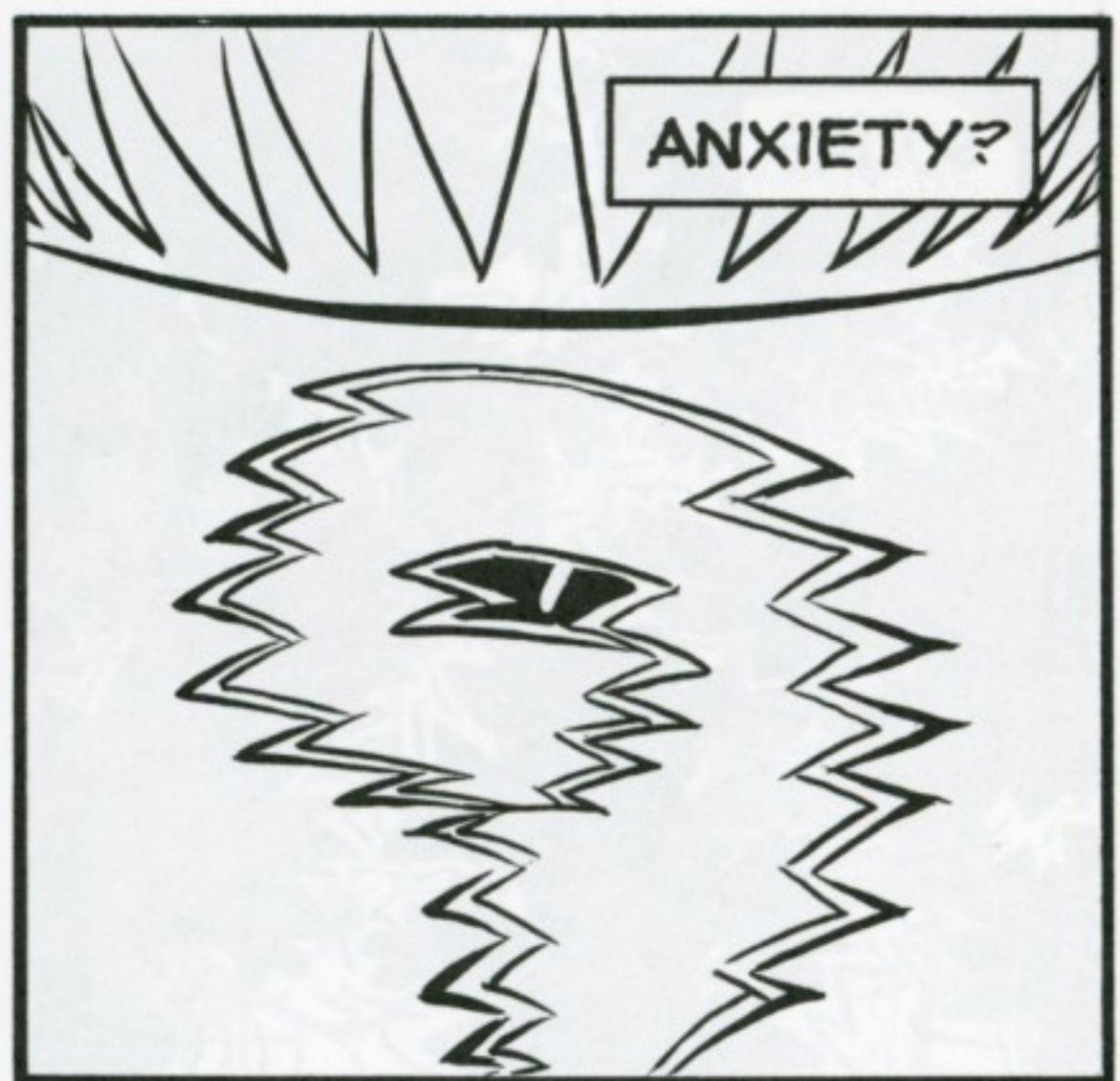
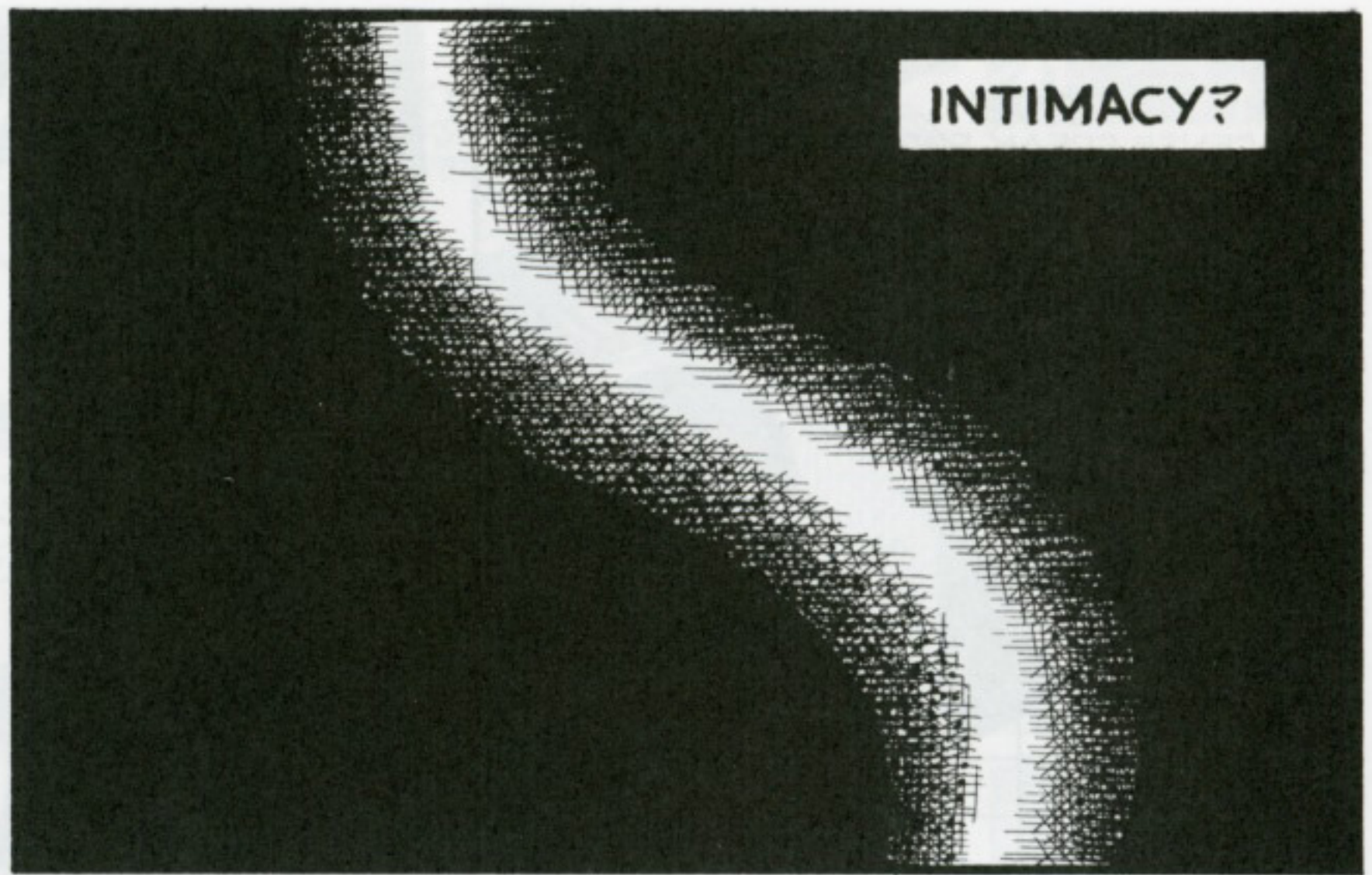
LIVING IN LINE.

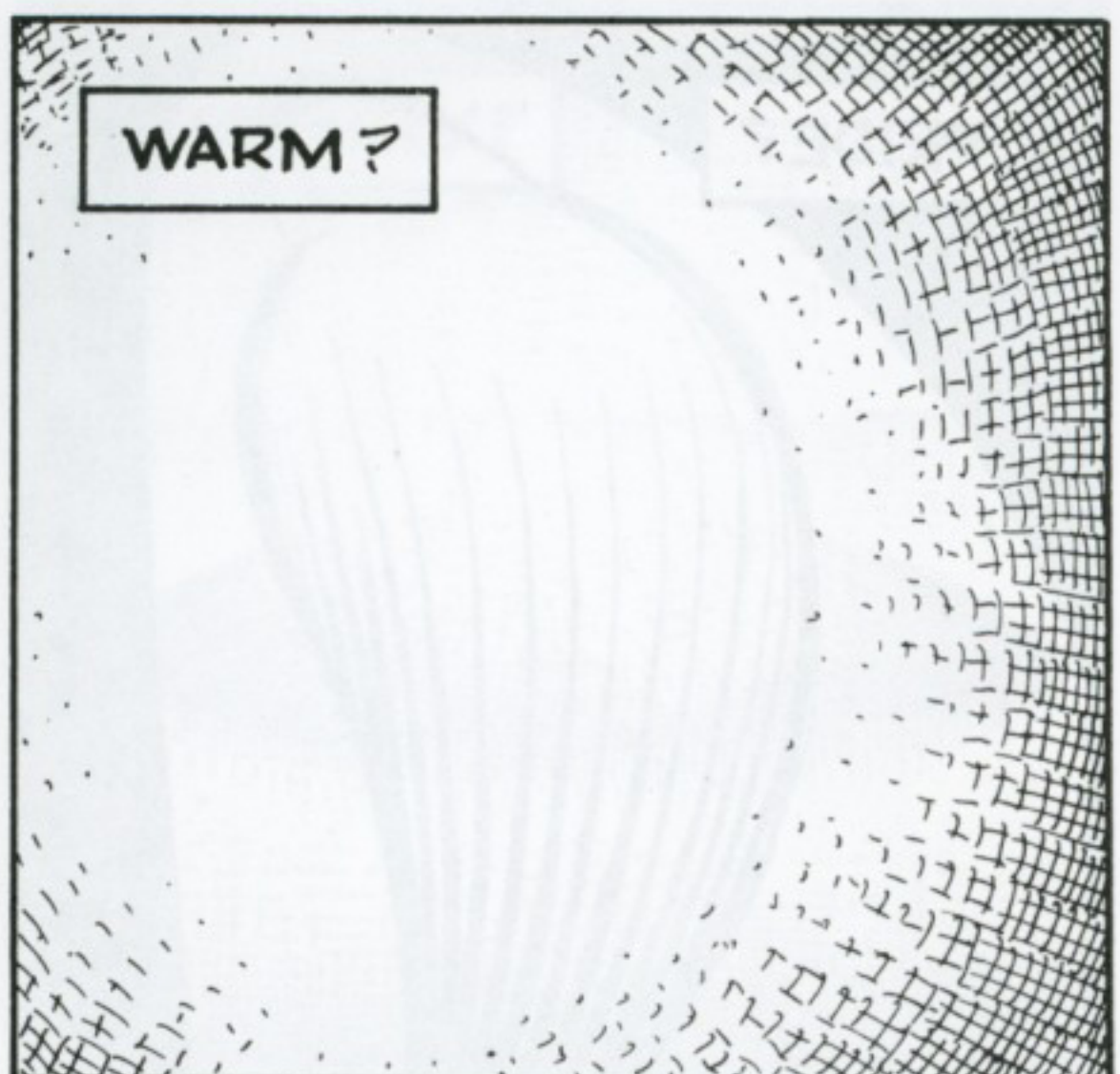
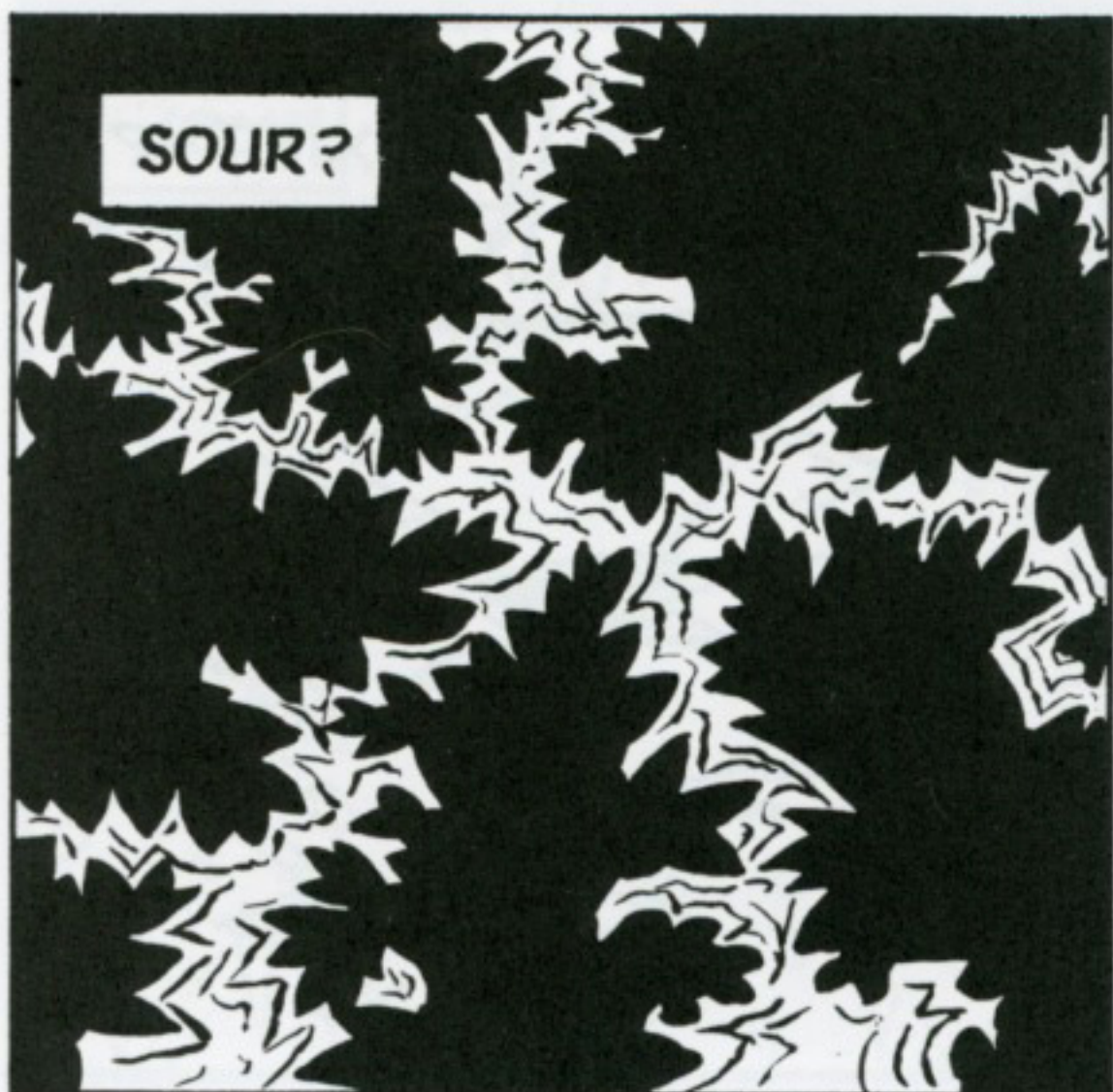
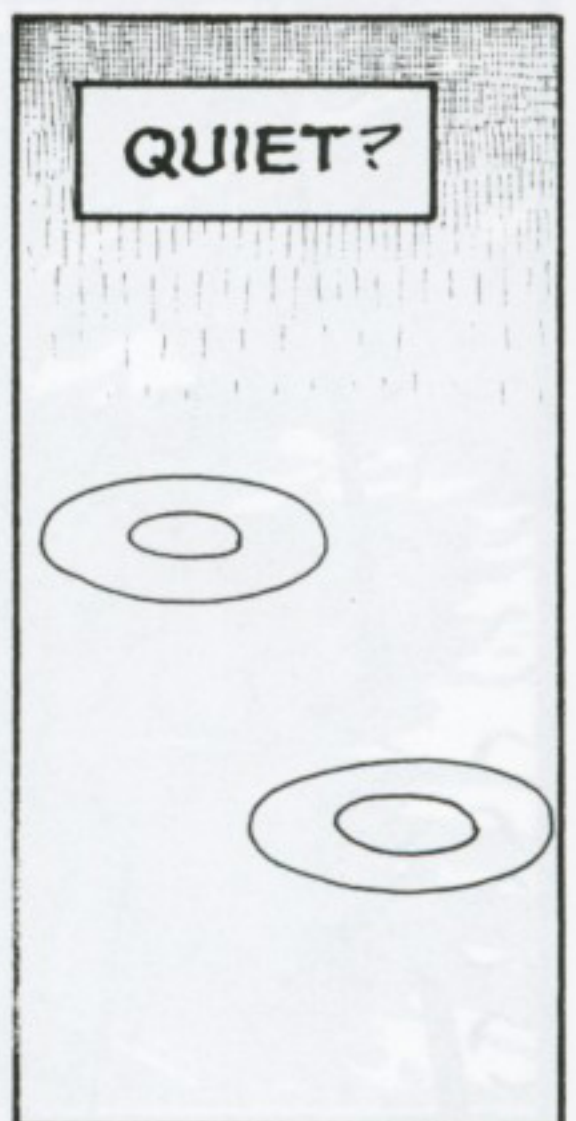
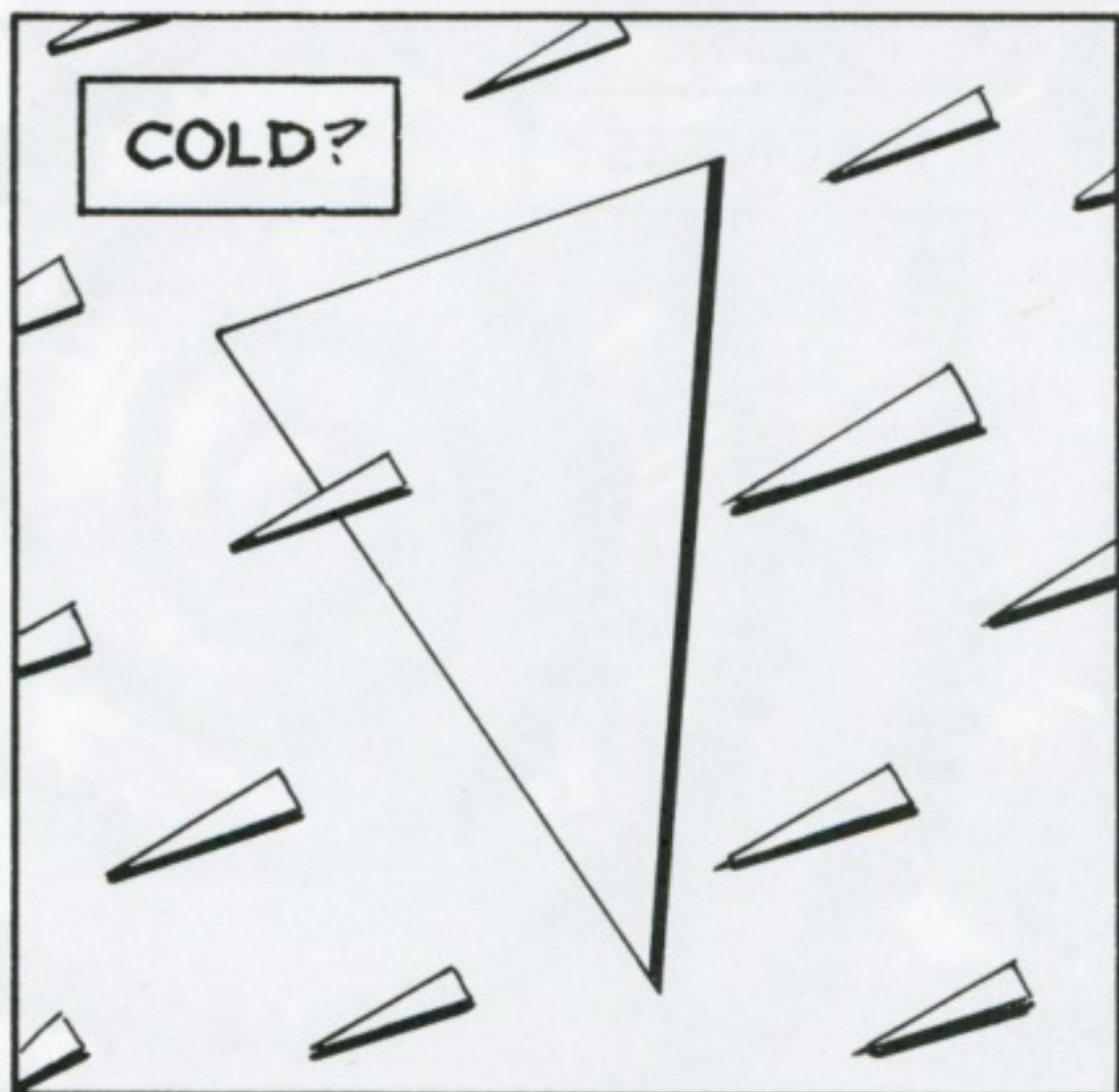
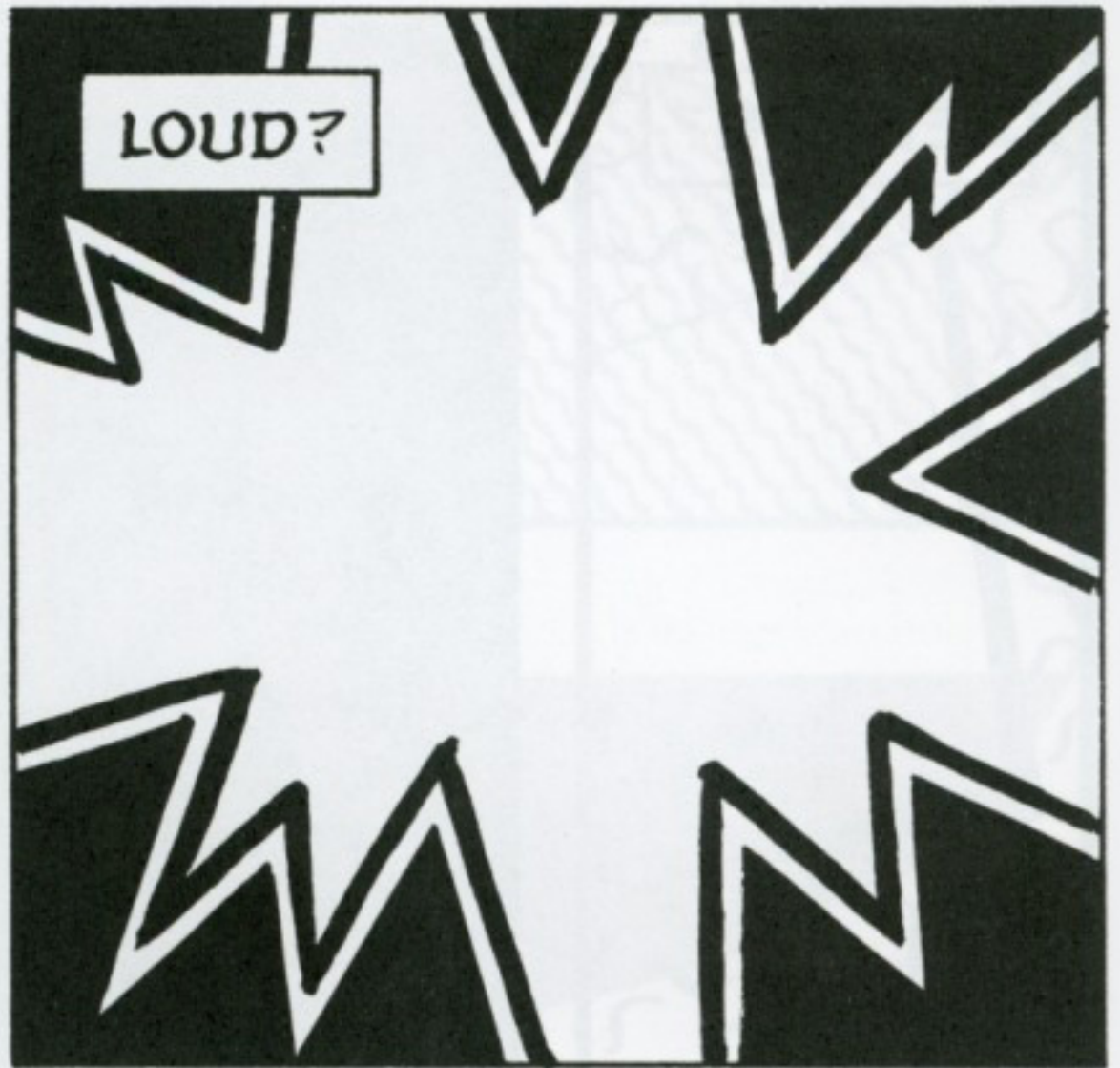
CAN
EMOTIONS
BE MADE
VISIBLE?

IS THIS **ANGER**?

JOY?

SERENITY?





THE IDEA THAT A PICTURE CAN EVOKE AN *EMOTIONAL* OR *SENSUAL* RESPONSE IN THE VIEWER IS VITAL TO THE ART OF COMICS.



SOME IMAGES INSPIRED BY THE PAINTINGS OF ADAM PHILLIPS.

IN CHAPTERS **THREE** AND **FOUR** WE INVESTIGATED THE VARIOUS WAYS TIME AND MOTION COULD BE PORTRAYED, BOTH *BETWEEN* PANELS, THROUGH *CLOSURE* --

--AND WITHIN A *SINGLE* PANEL OR IMAGE.



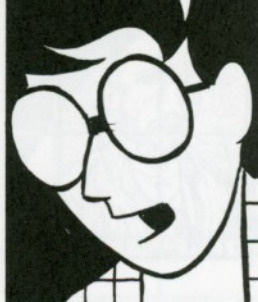
THE INVISIBLE WORLD OF SENSES AND EMOTIONS CAN *ALSO* BE PORTRAYED EITHER *BETWEEN* OR *WITHIN* PANELS.



WE'VE TOUCHED UPON THE *FORMER* CATEGORY IN CHAPTER THREE, BUT WHAT ABOUT THE *LATTER*?



HOW CAN A *SINGLE* IMAGE REPRESENT THE *SENSES* AND *EMOTIONS* AND HOW DOES THIS IDEA APPLY TO *COMICS*?



ONCE AGAIN WE CAN TURN TO THE WORLD OF "*FINE ARTS*" FOR SOME IDEAS.



AS THE NEW CENTURY GOT UNDER WAY, COOLER HEADS SUCH AS WASSILY KANDINSKY TOOK GREAT INTEREST IN THE POWER OF LINE, SHAPE AND COLOR TO SUGGEST THE INNER STATE OF THE ARTIST **AND** TO PROVOKE THE FIVE SENSES.

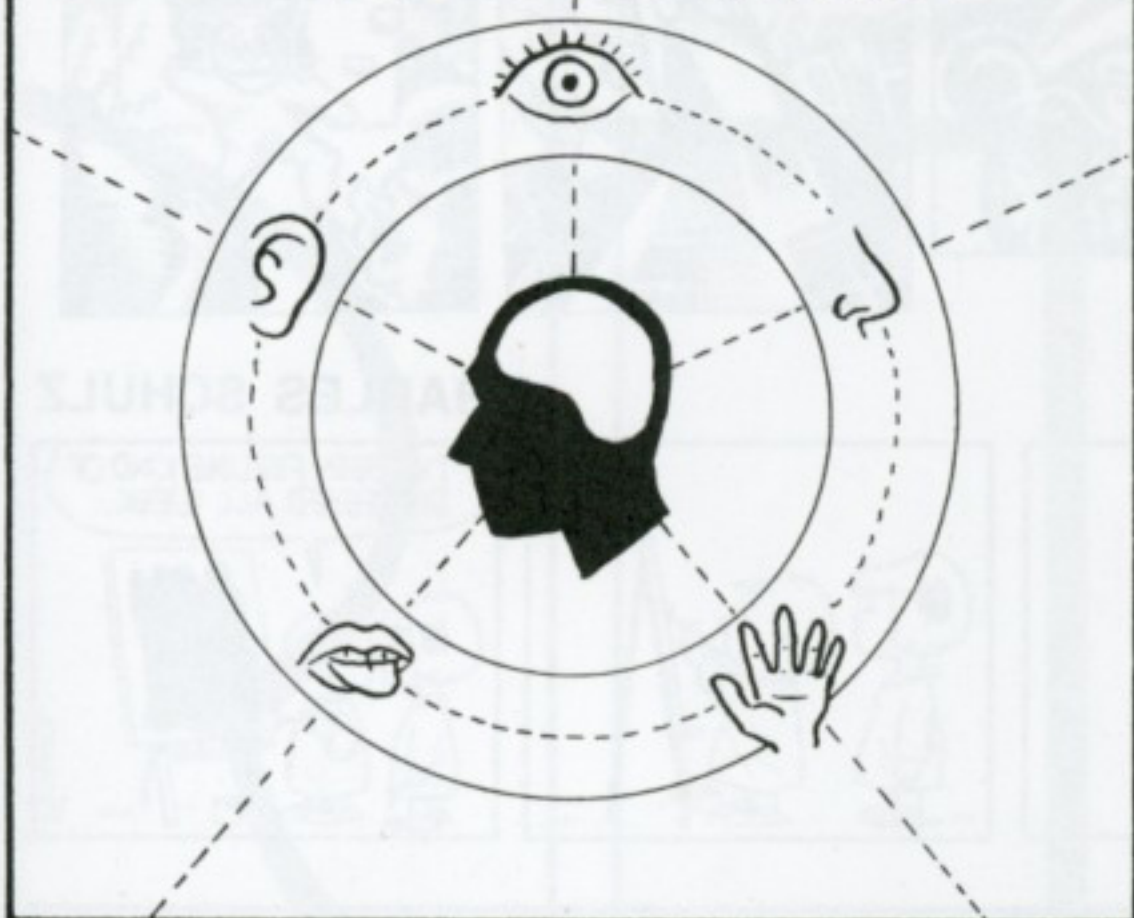


ANGRY REDS...
PLACID BLUES...
ANXIOUS TEXTURES...
LOUD SHAPES...
QUIET LINES...
COLD GREENS...

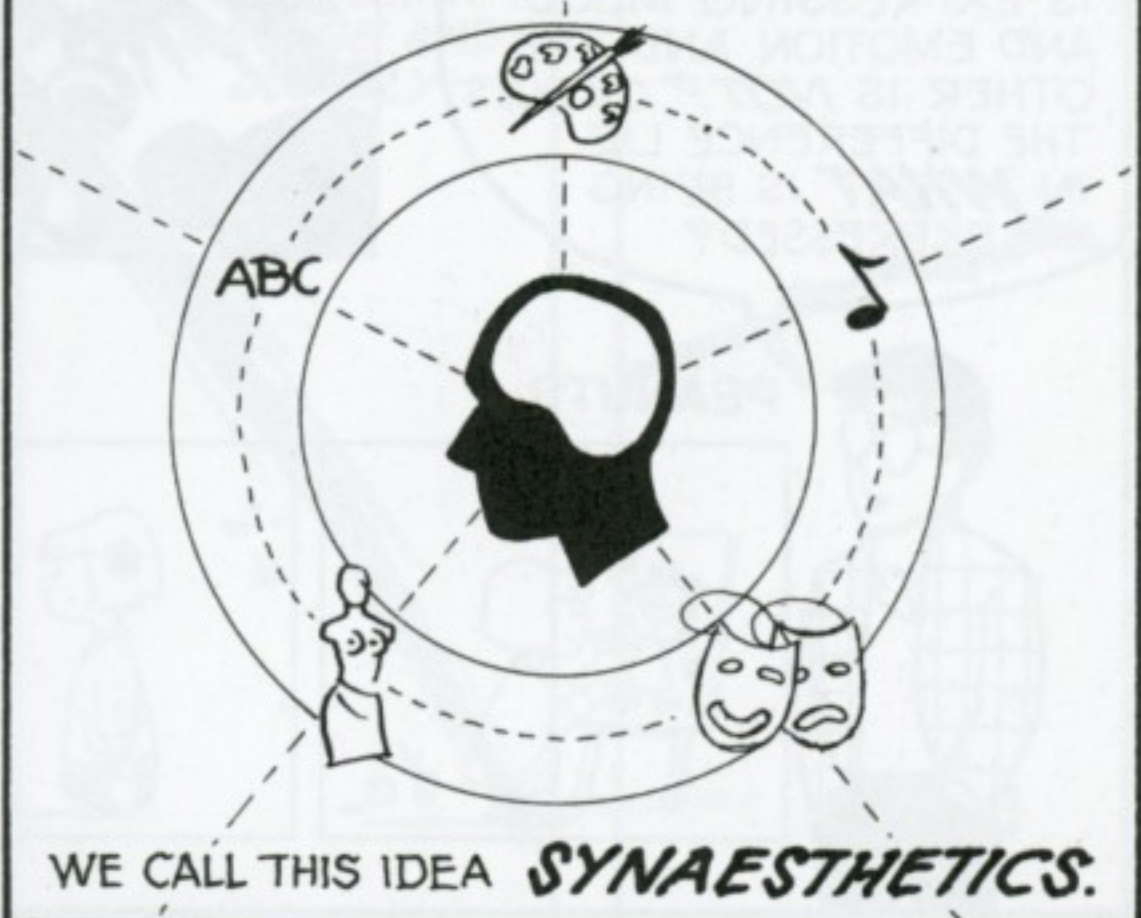
THESE WERE
STRANGE IDEAS
IN 1912!



KANDINSKY AND HIS PEERS WERE SEARCHING FOR AN ART THAT MIGHT SOMEHOW **UNITE THE SENSES**--



-- AND IN *DOING SO*, UNITE THE DIFFERENT ARTFORMS WHICH *APPEALED* TO THOSE DIFFERENT SENSES.



WE CALL THIS IDEA **SYNAESTHETICS**.

NOT SURPRISING, THEN, THAT SIMILAR IDEAS WERE EXPRESSED BY CREATORS IN OTHER FIELDS SUCH AS RICHARD WAGNER AND THE FRENCH POET BAUDELAIRE.

"Art does not reproduce the visible; rather, it *makes* visible."

-- PAUL KLEE
PAINTER,
TEACHER,
CARTOONIST.



ART HISTORIANS HAVE GENERALLY HELD THAT WHILE PAINTERS, MUSICIANS AND POETS HAVE GRAPPLED WITH SUCH IDEAS, PRACTITIONERS OF THE "LOW" ART OF COMICS HAVE REMAINED **BLISSFULLY IGNORANT** OF THEM.

BUT
HAVE
THEY?

1880 1890 1900 1910 1920



IN THE LATE NINETEENTH AND EARLY TWENTIETH CENTURIES, SOMETHING KIND OF **SCARY** WAS GOING ON...



NO SOONER HAD THE **IMPRESSIONISTS** FINALLY CONVINCED THEIR PEERS THAT THE WORLD *THEY* SAW WAS THE WORLD AS IT IS **TRULY** SEEN--



--THAN ANOTHER **UNSEEN** WORLD BEGAN TO MAKE ITSELF **VISIBLE.**



THE SCREAM - 1895 LITHOGRAPH BY EDVARD MUNCH.

IN THE WORKS OF **EDVARD MUNCH** AND **VINCENT VAN GOGH**, THE OBJECTIVE STUDY OF LIGHT SO PRIZED BY THE **IMPRESSIONIST MAINSTREAM** WAS BEING **ABANDONED** IN FAVOR OF A NEW, FRIGHTENINGLY **SUBJECTIVE** APPROACH



EXPRESSIONISM, AS IT CAME TO BE CALLED, DIDN'T START AS A **SCIENTIFIC ART**, BUT RATHER AS AN HONEST **EXPRESSION** OF THE INTERNAL TURMOIL THESE ARTISTS JUST COULD NOT **REPRESS.**



THE **SCIENCE** OF IT WASN'T FAR **BEHIND** THOUGH!



